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of variety. Less attention to fashionable dictates and a great scrutiny of nature might help to a greater wealth of themes.

Mr. Demuth, whose color sense is delightfully pure, does not so monotonously repeat himself. He has used his eyes, apparently, more than once, in their nakedness; bare, we mean, of intervening glasses that modernists accept from the hands of their betters, glasses that color their points of view. But he more often, unfortunately, wears them. His pictures are divided into a half dozen sets, labelled, respectively, "Flowers," the most colorful of them all; "Landscapes," "Tree Forms," Cezanne, again, but with a difference; "The Beach," "The Aquarium," in which the color is quite poverty stricken, and "Vaudeville Drawings." This last series, which has humor and a definite connection with life, is the best, though we find here, now and then, that certain anatomical parts of the performers resemble those created by the water colorist, Pascin, rather than those developed by natural exercise.

#### Pictures in the Home.

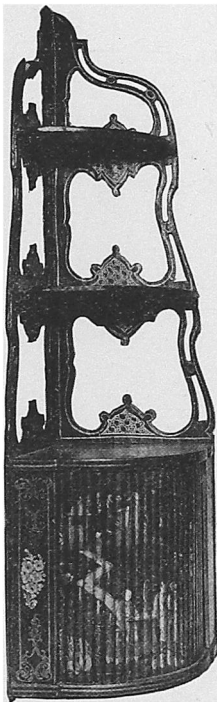
**I**N leaving his fortune for the purchase of American paintings, to be hung in galleries and libraries, the late Henry W. Ranger did an admirable thing, and one revealing a perfection of faith in art hardly to be found outside a painter. His gift should exert an enduring influence on his countrymen's taste, as we call that capacity for one of the few of life's enjoyments which increase with the ex-



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ercise. His action, as that of one conversant with pictures and their appreciation, calls for some discussion of the question whether the gallery is, after all, the most effective place for the picture.

At this moment, the gallery has the best of it. In the long run great numbers of the choicest pictorial works find their way into the great public collections, and once there they stay there. The possession of paintings of merit as part of the æsthetic discipline of the home is a practice in disuse save among the unusually rich. The common man prefers photographic reproductions of Corots or Turners on his walls to originals by inferior artists.

In a natural reaction to the neglect which has befallen secondary but sound painting, the contemporary artists have turned to the thousand and one brands of pictorial abracadabra lately popular. Almost all pretense at perceptible art has been abandoned by the devotees of those compositions calculated to

startle and astound the public into an attitude of recognition. In consequence, thousands of pictures have been painted which may sooner or later be harbored in a museum, whether of art or of eccentricity, but which will assuredly never adorn the home wall of a sane mortal. And so the cause of art in the home has suffered from the rebound as well as from the blow direct.

The public has been led to think that pictures are of two classes: those in bad taste and the insupportably ugly. It will go still further, consequently, in its present aversion to painting. For generations there has not been a time when pictorial art was so little tolerated in the common man's private life and the case is growing continually worse. In the meantime the galleries go on cornering the great pictures, generous spirits like Ranger's go on hastening the Last Day of Art, when all pictures shall hang on gallery walls.

It is time for a revival of the well founded liking for an intimate possession of pictures.



*DAMON AND MUSIDORA*  
Engraved by C. Knight after A. Kauffmann

—Courtesy The Anderson Galleries, New York

It is not in the casual meeting that the full influence of a masterly painting is exerted on the beholder. That which was made with months or years of thought and labor cannot accomplish its part in a few minutes' view. It cannot exert its spell upon the visitor in the routine frame of mine of a gallery visitor. Like a mountain which must be viewed in all seasons and weathers, a picture must be seen by its observer in a great variety of states of mind for its full significance to be absorbed.

The art of having pictures about, of looking at them, or rather letting them look at us, in all our moods, is almost a lost art. The kind of picture worth a place on home walls will soon be a lost kind. The splendid Ranger gift will perhaps do something to stimulate paintings and the love of it, but will not somebody soon start a circulating library of paintings or some other movement to bring pictures into the home and let them fulfill their highest and

most perfect function in the domestic, their natural, atmosphere?

#### The Anderson Galleries

**T**HIS division of the Frederic R. Halsey Print Collection includes the Engravings in Stipple by the most famous English artists of the Eighteenth Century, and were selected by Mr. Halsey during the past thirty years. Many of the prints are exceedingly rare and are seldom offered to collectors, either in this country or Europe, and those in colors are especially desirable.

Bartolozzi is represented by one hundred and forty-one lots in the catalog, and among the very desirable prints are the Twelve Months, which were engraved by him. Thomas Cheesman's Lady Hamilton and John Conde's Mrs. Fitzgerald are of the highest interest. Downman's Miss Boyd, Lady Georgiana Buckley, Georgiana, Duchess of Devonshire,